

## Early Stages of Ukrainian Syllabo-Tonics in Comparison with Russian Verse<sup>3</sup>

Arina Davydova, National Research University Higher School of Economics, [ayudavydova@edu.hse.ru](mailto:ayudavydova@edu.hse.ru)

Evgeny Kazartsev, National Research University Higher School of Economics, [kazar@list.ru](mailto:kazar@list.ru)

Ukrainian syllabo-tonic versification developed gradually. Early examples of iambic versification date to the end of the 18th century. They are found in the works of the eminent Ukrainian educator Ivan Kotliarevski. However, in large measure due to Polish influence, Ukrainian poetry retains pure syllabics for a rather long period of time. Nevertheless, in the first half of the 19th century, syllabo-tonics already comes to the foreground. The works of Taras Shevchenko played a significant role.

It should be noted that Russian verse, which had adopted the syllabo-tonic system earlier than other Slavic poetries, significantly influenced its diffusion in Eastern Europe at the end of the 18th and in the 19th centuries. To some degree, Ukrainian poetry also underwent this influence.

This report for the first time presents a rhythmic analysis of Kotliarevski's early Ukrainian iambs in comparison with Russian verse of the 18th century. It demonstrates the relationship between the rhythms of Kotliarevski's *Енеїда* (*Aeneid*) and its Russian source, Вергилиева *Енеида* (Vergil's *Aeneid*) by Nikolai Osipov. It also traces the evolution of Ukrainian iambic tetrameter from Kotliarevski until the 1850s. Particular attention is paid to Kotliarevski's versification as compared with poetic works by Gavriil Derzhavin and also to the rhythm of Taras Shevchenko's tetrameters in comparison with iambic verses by Pushkin and some other Russian poets, contemporaries of Shevchenko.

The present study considers different rhythmic characteristics of verse, in particular, the distribution of the main configurations of stressed syllables, frequencies of stresses on strong metric positions, and the particularities of the prosodic realization of meter. It also supplies a complex of the first probability models constructed to study the rhythm of Ukrainian verse. The prosody of this verse is analyzed against the background of the rhythm of Ukrainian prose.

The study shows that despite a similarity in the development of Russian and Ukrainian tetrameters (having common tendencies and laws of the distribution of stresses on ictuses), there are considerable differences in the rhythm of Russian and Ukrainian verse. In large part, these differences are due to different strategies in the realization of metric schemes that were used by Russian and Ukrainian poets.

<sup>3</sup> This research was supported by RGNF, project No 15-04-00331, and partially by the HSE Academic Fund Program in the year 2017.